

# Contributions in Black Studies

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# SCULPTURE BY DORRANCE J. HILL

DORRANCE HILL

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## SCULPTURE BY DORRANCE J. HILL

*Contributions in Black Studies* is happy to present what we hope is but the first portfolio of work by black artists. This first selection features works by Dorrance James Hill, a graduate student in the Department of Art and teaching assistant of sculpture in the W. E. B. DuBois Department of Afro-American Studies at the University of Massachusetts, Amherst.

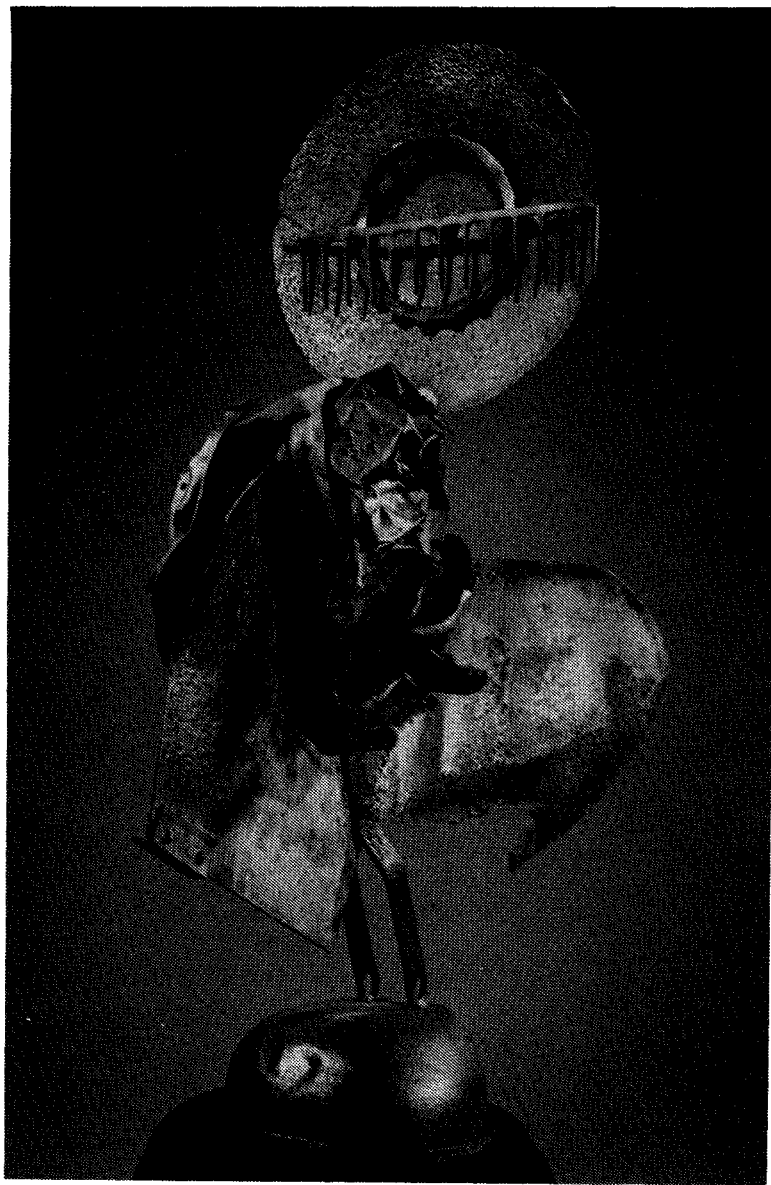
Two pieces shown here demonstrate Mr. Hill's conscious and deliberate choice of forms related to the lives of black people and what may be a less conscious—but equally important—effort to build not only the African art traditions, but upon Afro-American traditions stemming from his knowledge of the lives of our people and the works of black artists. For instance, one can hardly view the lone kite, that iconographic depiction of a complex of ideas—from those of alienation and loneliness to hope and high aspirations—without remembering the paintings of Hughie Lee-Smith.

“Keeper of the Barn” and “Debris” present two aspects of the lives of our people. Both in its subject matter and materials, old farm implements, “Keeper” reminds us of our rural, southern roots while “Debris” in its structured forms speaks delicately and eloquently of our urban dwellers.

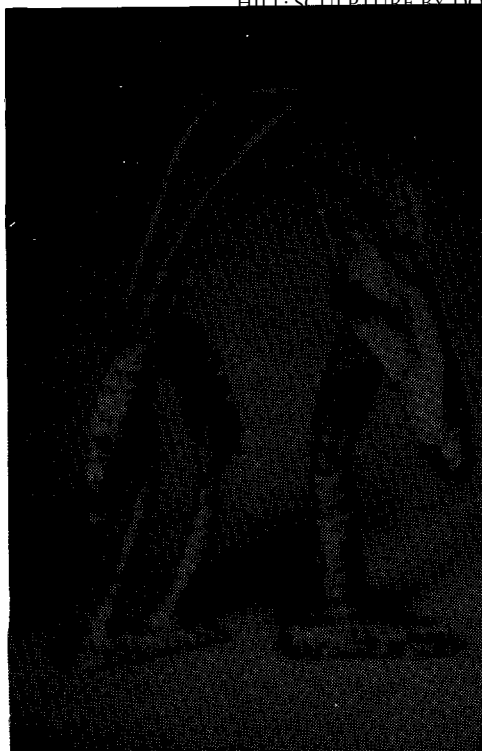
Though stance, movement, and abstract human shapes which seem to smile while positioned in such fashion as to suggest triumph over the vicissitude inherent in the structures below, each of these pieces speaks again of the pride, hope, and high aspirations of our people who sang similar ideas in images of climbing Jacob's ladder and of the comfort, expressed visually in these forms, in the admonition of “Walk together, Children / Don't you get weary.”

The pieces which reflect the African traditions through their echoes of the pre-colonial glories of the Benin Empire and the cultures of the Dogon, Bambara, Dan, and Makunde peoples, represent on one level an intellectual exploration of forms which are becoming wider known and better appreciated while, on yet another, with great economy, they express a personal, lyrical response to traditions centuries older than those developed by Afro-Americans.

E. T.



**Keeper of the Barn  
(farm equipment parts)**

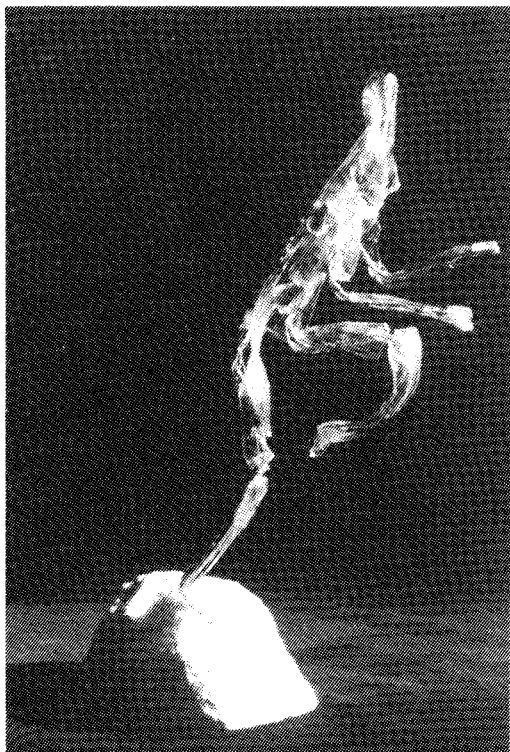
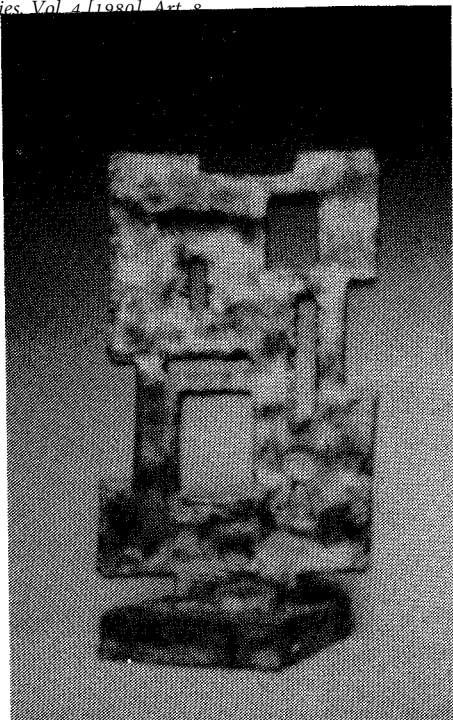


**Antelopes**  
(hammered brass)



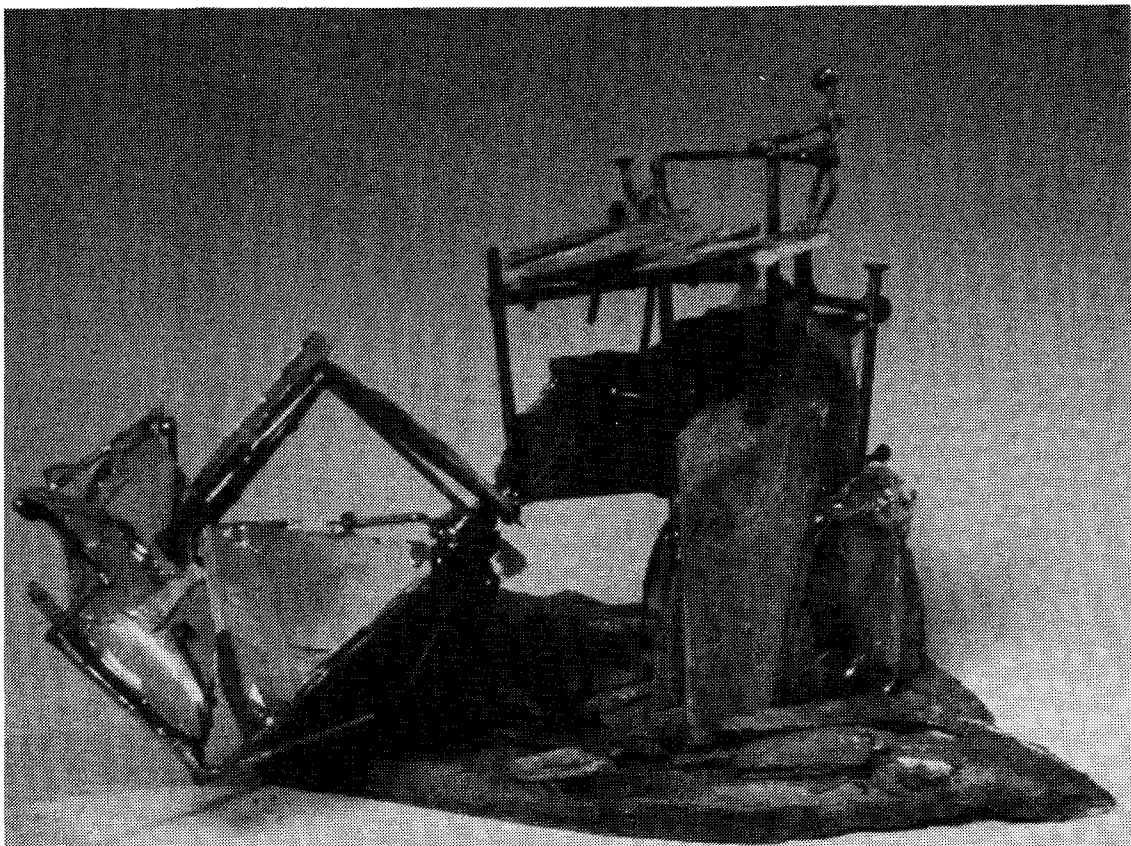
**Man**  
(wood on marble)

**Tablet**  
**(welded sheet metal)**

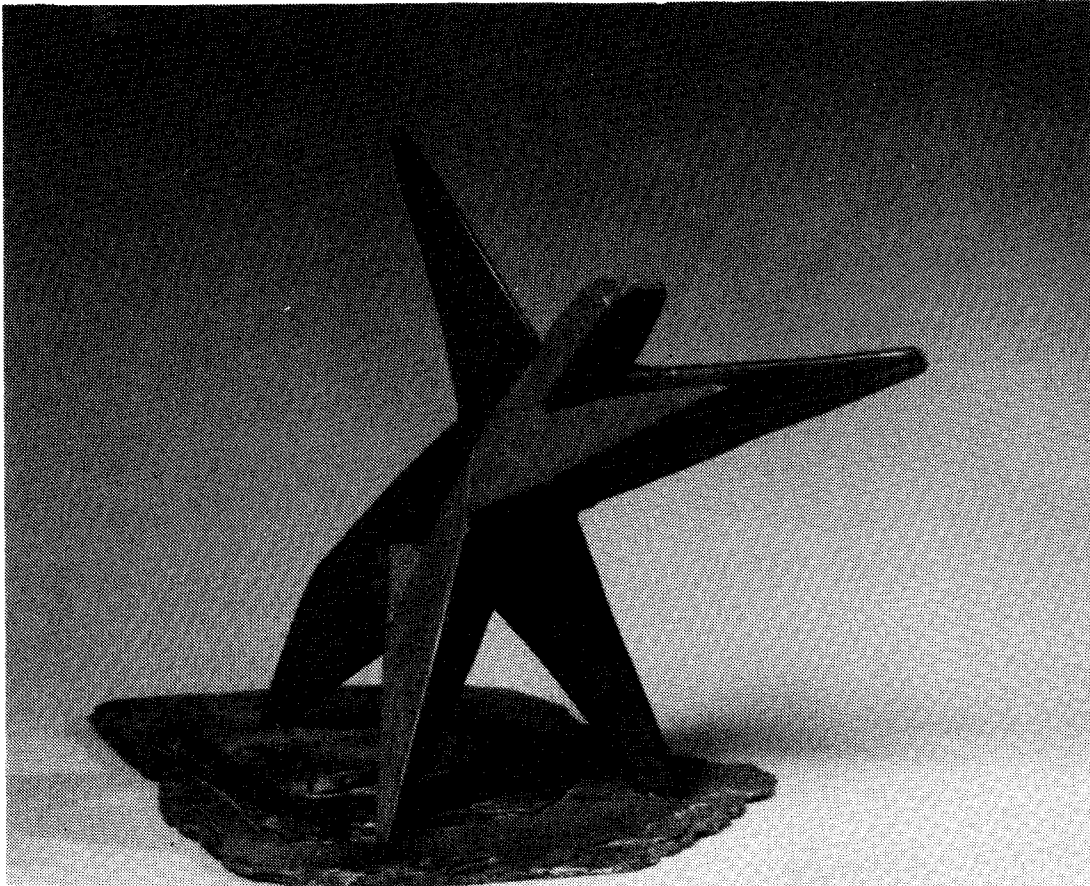


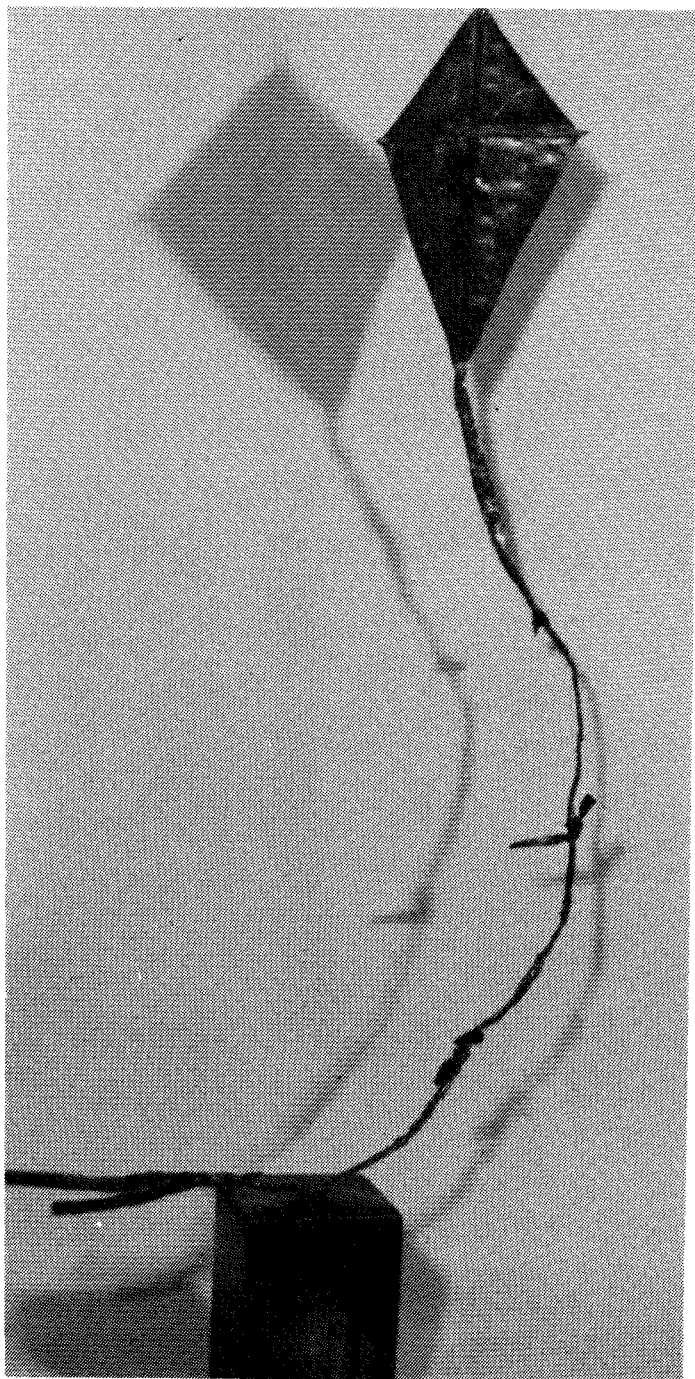
**The Last Run**  
**(glass and wire)**

HILL: SCULPTURE BY DORRANCE J. HILL



**Debris (slate, glass and bronze)**





**Free to Fly (sheet metal)**